1-1-1974

Symbolic Meaning in the Objects of Robert Rauschenburg and Jasper Johns

Jacqueline Crouch
Eastern Illinois University

SYMBOLIC MEANING IN THE OBJECTS OF ROBERT RAUSCHENBURG AND JASPER JOHNS

JACQUELINE CROUCH

PAPER CERTIFICATE #2

TO: Graduate Degree Candidates who have written formal theses.

SUBJECT: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

_____ _____

Date Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because in the future I plan to develope some of my ideas in another paper.

7/29/74 Jacqueline Crouch

Date Author

pdm

SYMBOLIC MEANING IN THE OBJECTS OF

ROBERT RAUSCHENBURG AND JASPER JOHNS

(TITLE)

BY

JACQUELINE CROUCH

B. S. in Ed., Eastern Illinois University, 1969

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1974
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

July 29, 1974
DATE

Wynn E. Travis
ADVISER

JULY 29/74
DATE

W. Sage
DEPARTMENT HEAD

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

INTRODUCTION

The artists, Robert Rauschenburg and Jasper Johns, selected from their environment common objects which they incorporated into their art; symbolically these objects, with some repetition, seem to suggest to the viewer the quality of his physical reality and his mental ability to read his own meaning into that reality.

The artist has at all times been the instrument and spokesman of the spirit of his age. His work can be only partly understood in terms of his personal psychology. Consciously or unconsciously, the artist gives form to the nature and values of his time, which in their turn form him. Thus the French critic and painter Jean Bazaine writes in his Notes on Contemporary Painting: "Nobody paints as he likes. All a painter can do is to will with all his might the painting his age is capable of."[1] The German Artist Franz Marc, who died in the First World War, said: "The great artists do not seek their forms in the mist of the past, but take the deepest soundings they can of the genuine, profoundest center of gravity of their age."[2]

Every age has formed its own symbols to express the numerous things that will always remain outside of the realm of man's knowledge and represent his concepts which cannot be fully comprehended. But this conscious use of symbols is but one side of the psychological make-up of man: he may also create symbols unconsciously and spontaniously, not only in his dreams, but also in his art.

What we call a symbol is a term, an object or a picture that may be familiar in daily life, yet that possesses specific connotations in addi-

tion to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. Many symbols require an education or initiation into their background before the viewer can understand them. For an object to be symbolic, it must imply something more than its obvious meaning. It needs a wider "unconscious" aspect that is never precisely defined or fully explained. Nor can one hope to define or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.

The history of symbolism shows that everything can assume symbolic significance: natural objects such as stones, plants, animals or water; or man made things like houses, temples or statues; or even abstract forms as the circle, triangle and even numbers. The degree of reality a society perceives is expressed and also limited by its choice of art symbols. All cultures, from the most primitive to the most evolved, have a fairly rigid preference for specific art symbols which is not due to stylistic reasons alone. Subject matter in all periods seems to be restricted to those symbols needed by society to cope with the surrounding world visually, intellectually and yes, even magically.[3]

To the modern American whose intelligence is bound up with language, whose achievements are physical comforts, machines, medicines, great cities, and the means of their distruction, it would seem that his art symbols would be highly sophisticated and charged with only logical possibilities of meanings. But contemporary man, with all his rationality and efficiency, is possessed by 'powers' that are beyond his control. The primitive gods and demons of his ancestors have not disappeared at all; they have merely taken on new names. They keep him on the run with restless-

ness, vague apprehensions, psychological complications, an insatiable need for pills, alcohol and above all, an uncontrolable consumption of material goods. Thus it is possible that the psychological make-up of man has changed very little while his physical world has altered sharply. It is this disparate predicament that produces societies where men sometimes would rather remain in darkness than to face a truth that is painful or a reality that is too sterile.

In Andre Malraux's The Voices of Silence, his vast work on the philosophy and metamorphosis of art, he discusses universal art in detail over the past thousands of years. In one of his few references to modern art he says: "Ignorance may partially explain the masses' distaste for some modern art, but there is also a vague distaste for something in it which they feel to be betrayal." He further mentions "the negative qualities" (which he italicizes for emphasis) which play a large part in our present civilization and art. "Our art is becoming an uneasy questioning of the scheme of things...and the sense of conquest, of man triumphant, is replaced by a spirit of questioning, sometimes serene, but usually anxious and perplexed."[4]

The Twentieth Century has experienced an exceleration of change that has no precedent. Science has taken us from Kitty Hawk to the Sea of Tranquility; Theater Arts have gone from The Shiek to Midnight Cowboy; the war machines have changed from bayonets to atomic missiles; morality has done an about-face from chaperons to free love. When the Twentieth Century artist presents his society with a mirror, in which the reflection of their self-created reality confronts them, they are appalled. Society pleads for a return to traditional beauty symbols of the aesthetic pass,

but the artist, as spokesman of the spirit of his age, cannot oblige them for he is not capable of "seeking his forms in the mist of the past": he can only give form to the nature and values of his time.

THE EXALTED OBJECTS OF ROBERT RAUSCHENBURG

As abstract Expressionism reached its apex in the fifties, the art public was awaiting a Messiah who could guide them back to a more realistic, humanistic form of art that might reestablish a link with the traditional past. The "second coming" was to occur but not in the form of a traditional illusionistic realism that the public desired. A "new art form" was reintroduced to America by Robert Rauschenburg, which manifested realism in its ultimate form: the use of actual mundane objects in a work of art.

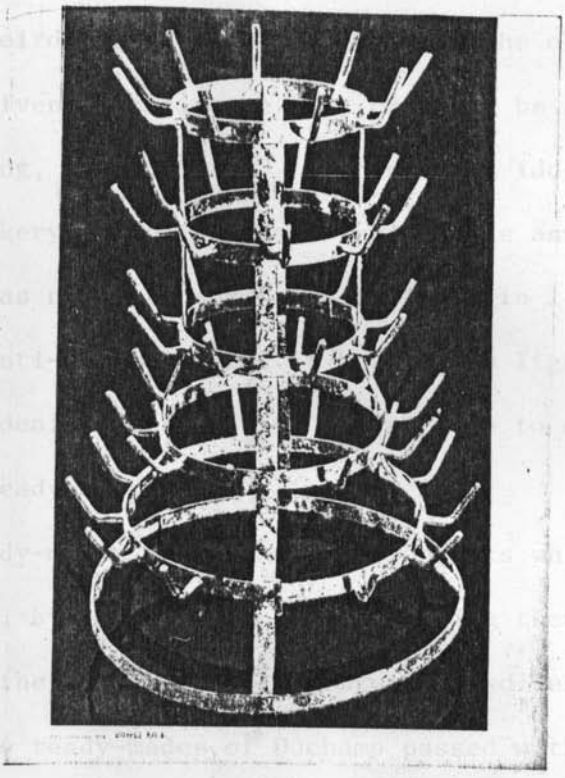
Extroversion and anti-individualism was the mood struck by this art form, and above all it apparently advocated the acceptance of the values of mass society, which to the serious vanguard of art, made it suspect. The late critic G. R. Swenson noted that the revived interest in common objects could be linked to abstract art, and that both were valid expressions of the artist's relationship to a changing technological society: "Art criticism has generally refused to say that an object can be equated with a meaningful or esthetic feeling, particularly if the object has a brand name. Yet, in a way, abstract art tries to be an object which we can equate with the private feelings of an artist...Many people are disturbed by the trend towards depersonalization in the arts...They fear the implications of a technological society...A great deal that is good and valuable about our lives is that which is public and shared with the community. It is the most common cliches, the most common stock responses which we must deal with first if we are to come to some understanding of

the new possibilities available to us in this brave and not altogether hopeless new world."[5]

Together with Jasper Johns, Robert Rauschenburg has often been referred to as the co-founder of the Pop Art School, not because he consciously set out to establish a new art movement, but rather because the Pop artists have adopted many of his ideas, attitudes, and techniques. But Rauschenburg is really a free soul, going his own way, doing his own thing; but he has more than adequately functioned as a bridge between two poles of art: the abstraction of the Action Painters and the super realism of the Pop Artists.

If the Twentieth Century has no precedent in its excelerated state of change, Rauschenburg cannot claim the same distinction in reference to his use of objects. Many primitive cultures have taken objects from nature and raised them to a magical state. Roger Caillois points out that: "Certain Chinese artists selected stones because they found them fascinating and turned them into works of art by the simple act of engraving or painting their name on them...The Japanese also collected stones and, as they were more aesthetic, preferred them not to be too beautiful, strange or unusual: they chose ordinary round stones."[6]

More recently artists such as Kurt Schwitters, Max Ernst, Marcel Duchamp, not only took objects from nature but from their cultures and presented them to the public as works of art. In 1914, Duchamp set up an object chosen at random (a bottle rack)[7] on a pedistal and exhibited it, Jean Bazaine wrote of it: "This bottle rack, torn from its utilitarian context and washed up on the beach, has been invested with the lonely dignity of the derelict. Good for nothing, there to be used, ready for



Bottle Rack

anything, it is alive. It lives on the fringe of existence its own disturbing, absurd life. The disturbing object - that is the first step to art."[8]

In its weird dignity and abondonment, the object was immeasurably exalted and given significance that can only be called magical. Hence its "disturbing, absurd life." It became an idol and at the same time an object of mockery. Its intrinsic reality was annihilated. And yet the bottle rack was not intended to be artistic in itself. Duchamp called himself an "anti-artist." But it brought to light an element that was to mean a great deal to artists for a long time to come. The name he gave to it was the "ready-made."[9]

The "ready-mades" were anonymous objects which the gratuitous gesture of the artist, by the simple act of choosing them, converts into "works of art". At the same time this gesture dissolves the notion of work. In some cases the ready-mades of Duchamp passed without modification from the state of being a normal object to that of being a "work of art." Critic and viewer alike have ascribed many symbolic meanings to Duchamp's ready-mades where none was intended, except to denote the fallicy of putting boundries on art.[10] Thus reafirming the fact that the human need to explain the unexplainable will always find a symbolic outlet, whether the artist takes an active part in this symbolism does not negate the act.

The innovating Rauschenburg describes his method of working as a collaboration with materials, and made his oft-quoted statement, which became a slogan of the radical new realism: "Painting relates to both art and life. Neither can be made. (I try to act in the gap between the two.)"[11] Rauschenburg has not seen fit to elaborate on this statement but

author Calvin Tomkins, in his book The Bride and the Bachelors, suggests that it reveals the brashy and nervy actions that have produced some of his best works and also his involvement with two problems: "What is the nature of art itself and what is the nature of reality?"[12]

In his quest for answers to these two problems Rauschenburg has assumed that there is no aspect of art which does not demand examination. He is aware that there is a art-viewing, art using public, but he has chosen to regard it only as a truth of fate. To be overly conscious of the public, for Rauschenburg, would constitute giving up some of the freedom to explore.[13] This attitude has made him an ideal linkage between the natural inheritance of Abstract Expressionism and the commercial aspects of Pop Art: he is able to function without imitating the first or conforming to the latter.

"I don't want a picture to look like something it isn't, I want it to look like something it is. And I think a picture is more like the real world when it's made out of the real world."[14] In this Rauschenburg quote may well be the proper key to the symbolic meaning contained in his works: objects of a tangible reality signifying the quality of that reality. Mundane objects that in their proper roles have a breviated life span and even in their exaulted roles as art objects many of them cannot hope for longivity, due to their perishable properties. Perishable man has seemingly planned a perishable reality in which to spend his own breviated life. The poet Randall Jarrell has noted that we speak of planned obsolescence, but it is more than planned: "...it is an assumption about the nature of contemporary American reality. By incorporating throwaway materials in his art, the artist acknowledges that inexorable process,

and also assimilates it to the different uses of art. The very worthlessness of street-litter makes it peculiarly adaptable to the art process, which by its nature treats gratuitous, nonfunctional objects."[15]

Objects of every sort became materials for his new art: paint, chairs, food, shirts, photos, buckets and goats or what ever the artist could find. Rauschenburg shows us the world we have always had about us but ignored. Unlike the symbolic-ladened objects of the Surrealists, Rauschenburg's "junk" was not meant to shock or to set his viewer off on a free-association tangent, in fact, it minimized it. By incorporating an actual object, exalting it from anonymity to an almost mystical notoriety, the artist has established a concrete symbol of reality for the viewer to focus on. Rauschenburg presents these objects in an optimistic matter-of-fact manner, thus it would seem that the viewer is to "read" them as quite, unassuming symbols; possibly referring to no more that the life-cycle of objects and their rapid decline into waste as the flow of new goods pushes them aside, which is strikingly parallel to the human level, where the old must die to make way for the young.[16]

Rauschenburg attached ladders, chairs, and other objects - whole and in part - to his paintings with no transition other than the passage of paint over them, and thus kept the dialogue between art and everyday reality open and yet unresolved. Paint itself was given no position of special privilege, but was treated as a physical fact among others. The junk materials, which he has lifted from the mundan existence and presented to the world as art, may also be endorsed with the symbolic interpretation of a psychological rift between the moral ideals that this nation has proclaimed to be built upon and the current mania of materialism

which is not necessarily the natural out-growth of living in a land of plenty.

THE RAUSCHENBURG STYLE

Rauschenburg has always stated that he thought Bed was one of the friendliest pictures he had ever painted. His fear was always that someone would want to crawl into it. But most of the viewers feel a great discomfort when confronted with it and more than one has expressed that it looked like a bed in which an ax murder has been committed.[17] Since it has never been the expressed function of art to make the beholder feel relaxed or uplifted but rather to evoke an emotional response from him, Bed would seem to invite the viewer to take a new 'sounding' of his reality, to come out of the darkness and face the truth of that reality even if it seems too sterile to support human life.

Whether looking at the objects or the color of a Rauschenburg "combine" (the name he gave to works that did not fall into standard categories of art) the viewer's eye is always on the move. For all the calm and completness of individual parts, there is no set context within which the viewer must study it. His work demands alot of slow looking and willingness to 'unlearn' certain responses: he claims: "I would like my pictures to be able to be taken apart as easily as they're put together - so you can recognize an object when you are looking at it."[18] Thus when looking at the Bed, it must be considered not as an ironic gesture like Duchamp's bottle rack nor as a clever transformation as is Picasso's bicycle-bull, but possibly as a philosophical symbol implying that all knowledge of reality depends on experience or observations alone. Thus it can be said to be an "anti-Plato" symbol, disclaiming the great philosopher's statement that there are really three beds; the ideal or

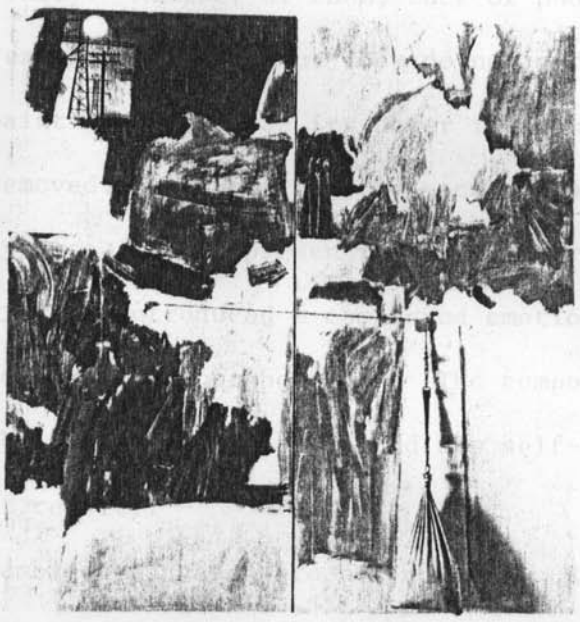
The Bed

God's bed; the real or craftsman's bed; and the illusory or painter's bed. Rauschenburg's Bed matter-of-factly states: "No. Reality is what we experience or what we observe, thus a bed is a bed is a bed."[19]

Rauschenburg has stated that he does not like preconceived art and most of his objects just happened to be used by the circumstances he found himself in. This is the case of his notorious Bed; the artist states that he simply woke up one morning with the desire to paint but nothing to paint on and no money to buy canvas. It seemed very logical to him that the quilt from his own bed would make a suitable substitute, but it wasn't long before he discovered he was wrong, for the pattern of the quilt was able to assert itself even under the heavy paint. It was then Rauschenburg added his pillow. "That solved everything - the quilt stopped insisting on itself, and the pillow gave me a nice white area to paint on."[20] Rauschenburg persistantly asserts that he does not make aesthetic judgements, but allows his art to manifest itself without his personal taste or self-expression. This would seem to be an inhuman possibility, expecially in view of some of the evidence found in his work, even for such a self determined individual as Robert Rauschenburg. If his 'tale' of the birth of the Bed is to be taken literally, it crosses the mind to ask why he did not use the pillow slip for his make-shift canvas, since it seems to be a much more logical choice. Even though it would be small compared to many of his works, the "pillow slip canvas" idea cannot be dismissed readily and just the mere fact that he did have an option suggests choice, and choice suggests personal taste. Possibly a machine might make such a choice and not be accused of self-envolvement but a man never could.

If Rauschenburg's verbal statements are not always consistant with the visual evidence in his work, it is palpable that he has a cheerful nature and that he maintained a cheerful attitude towards all his materials. He never thought of any of them as being ugly and was always surprised when the viewer regarded them as such. "I really feel sorry for people who think things like soap dishes or mirrors or Coke bottles are ugly, because they are surrounded by things like that all day long, and it must make them miserable."[21] His work is cool, reflective, unrhetorical, never violent, and never intended to be considered weird. His work could be said to be modest because he does not try to project himself. He has an uncanny control over the pictorial space much like that of the Cubists or possibly Paul Klee. Rauschenburg approaches his material with sureness and a clarity about what he is doing, and his ability to combine them in an imaginative way is colossal.

To demonstrate this incredible source of creativity study his picture entitled Studio Painting. It is nearly square and is made of two panels joined vertically. Each panel has areas of paint that has been applied both broadly and freely, overlapping and giving a feeling of depth to the picture. The panel on the right is alive with reds, yellows, a touch of cool blue and white in the upper half; below is open canvas and a calm section of grey. The left one is almost sleepy with its cool earth colors, white and black; two small areas of red and yellow have been echoed from the right panel. There is a sand bag on the lower right side that is suspended from a cord which runs through a pully half way up the right panel. The cord journeys taughtly across to the left panel where it is secured by a screw located almost dead-center of the panel. In the upper



Studio Painting

left hand corner, directly opposite the sand bag, is a photograph of telephone poles and electrical high lines silhouetted against a night sky and pale moon. The restlessly moving eye must return again and again to the bag, wondering at its weight and the strained cord. If the sandbag is heavy then the photograph with its open sky is just the opposite with its feeling of infinity. Neither of them, sack or photograph, is related to the painted areas in character but they do not antagonize one another either. The painting would lose its power if either of the two dominate objects were removed. They not only balance one another aesthically but psychologically also. He is presenting the viewer with a real experience, in its simplicity he introduced a complexed emotional experience of both physical and imaginative apprehensions. The components of the picture again have symbolic reference to man and his self-created reality and the quality of that reality.[22]

The two combined canvases are not unique in Rauschenburg's work, in fact they are common: Allegory 1959, Ace 1962, Bicycle 1963, Tadpole 1963, and Axle 1964, just to sight a few. Sometimes the combined canvases can be sighted as convience due to the huge size of the work, but very often there appears to be no apparent reason other than the artist's intent. Aesthetically they offer no more than could a line or a tape. Symbolically they offer much more. The combined canvases suggest separation, detachment or a division that is manmade; suggesting to the mind that there is a distinction between what man wants and what he says he wants. The right hand panel noted as alluding to the tangible, hectic and demanding reality would intimate that it is a burden to man, for here is where the heavy sand bag captures the eye and perseveres with its

feeling of weight. Thus it would seem logical to endow the left hand panel as being significant to the quality of reality that man often claims he wants when he makes statements alluding to the "good old days": quite, peaceful, low-keyed but retaining the conviences and comforts that he puts so much stock in; which seems to be the message of the photograph; a serene moon raising over high tension wires; the power source for those conveniences and comforts.

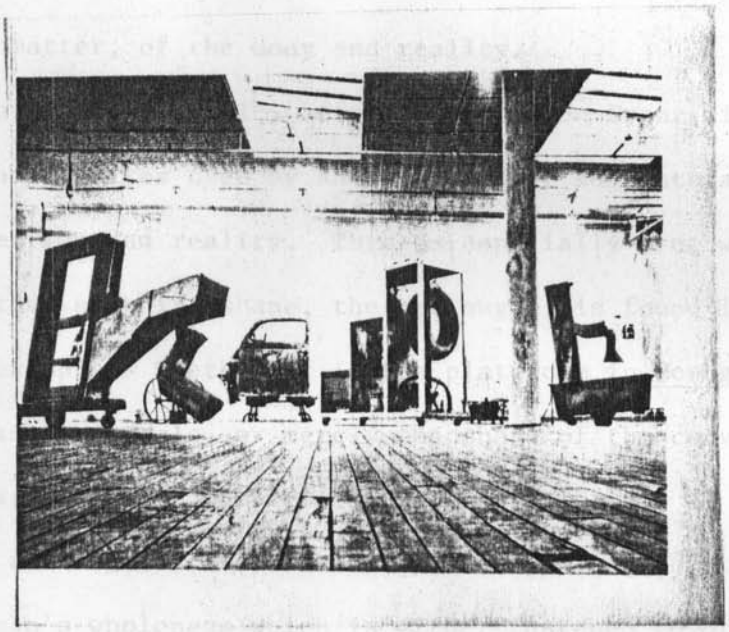
It is possible, of course, to view the two combined canvases in a more positive manner: a union, a fusion of two ideas or feasibly the happy wedding of two seemingly incompatible realities; one that provides man with the materialistic comforts that he has become accustomed to (and would be reluctant to relinguish) and the other that would revert man and nature to a harmonious existence that they once had and man destroyed. Taking this viewpoint, the cord that journeys tautly across the two panels could appeal to the mind as a sign that this union has not been totally severed by man, although it is fast approaching a breaking point.

Rauschenburg seems to have successfully avoided the role of prophet by offering two symbolic choices: one is negative and could spell the ultimate doom of man; the other is positive and offers hope. Thus his symbolism is not clear; it allows the individual viewer to be his own judge, to question his own sense of values and to draw his own conclusions, if he can.

NEW SYMBOLS

It might be said that Rauschenburg's work is intimately autobiographical because he can and does work where ever he is. He is able to work in public with whatever materials happen to be at hand and yet he does not call public notoriety to himself. He does not project a Bohemian nature or a demigod assumption of being above his audience. His own life, and life in general, are reflected in his work and these works do not impose themselves as the last word in art, but rather opens up the possibilities of just what the context of art could be; which is the reason he is often compared with the Dada movement of the early part of this century. Each new departure in his work is linked dialectically with what went before, there are no denials, no violent shifts which cannot be seen to grow out of a meditation on the issues raised by earlier works.[23]

This meditation of growth can be observed in the objects that often appear and reappear in his work. The tire appears in such works as: Monogram 1959, First Landing Jump 1961; Dylaby 1962, Tadpole 1963 (really an innertube) and Oracle 1965. The tire, of course, is a common object not only in our culture but universally, in fact the tire (plus the other materials) used in the 1962 combine, Dylaby, was found in Amsterdam. In its normal existence the tire is associated with transportation, but as an exalted object, because it has lost that normal context with reality, it presents itself as one of the oldest forms known to man: the circle. In Carl Jung's book, Man and His Symbols, Dr. M. L. von Franz is quoted as explaining the circle as a symbol of self. "It expresses the totality of the psyche in all its aspects, including the relationship between man



Oracle

and the whole of nature. Whether the symbol of the circle appears in primitive sun worship or modern religion, in myths or dreams, in the mandalas drawn by Tibetain monks, in the ground plans of cities, or in the spherical concepts of early astronomers, it always points to the single most vital aspect of life - its ultimate wholeness."[24] He continues to state that the square and often the rectangle is a symbol of earthbound matter, of the body and reality.

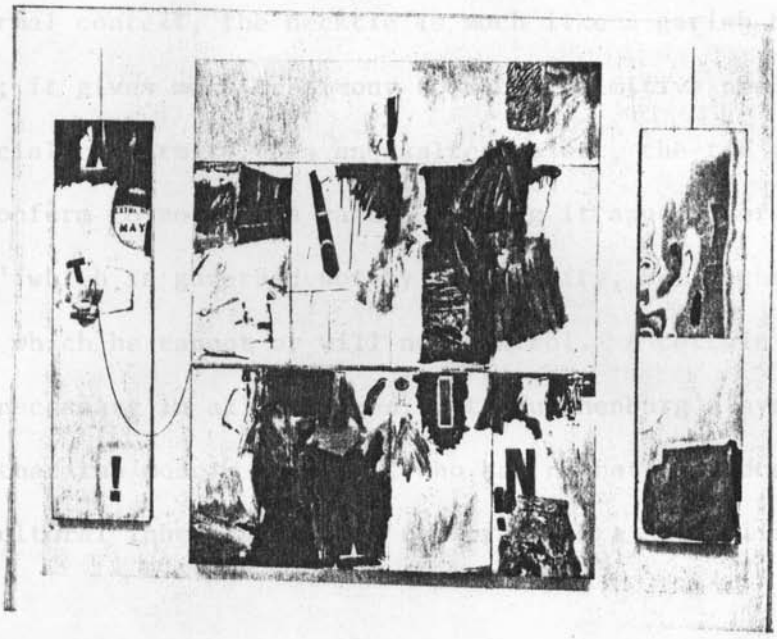
If the "circle symbol", offered by Dr. von Franz, is applied to the circular shaped tires used by Rauschenburg it suggests again the relationship between man and reality. This is especially true when it is noted that the other symbolic shape, the rectangle, is found in conjunction with each example. Whether it is the plateform in Monogram, the surrounding case in Oracle, or merely the shape of the canvas itself, each of the works cited as examples of Rauschenburg's use of the tire also contains a rectangular shape. Thus we have in each of these works a symbol of man's wholeness which is either fastened to or encompassed by the symbol of an earth bound reality. Just as a baby, still in its mother's womb, is unable to conceive of the reality outside of his mother's body, modern man is unable to formulate a concrete impression of a reality beyond this physical, earth bound one that he has created. Rauschenburg, in his symbolism, does not offer a solution for man's desire to cling to this perishable reality; he merely points out the fact and possibly that man's actions are guided by a pleasure-seeking-principle that reveals his immaturity.

In childhood man is able to retain a great degree of illusion in his reality and this makes it almost as pleasurable as the warmth and

protection he lost when his parasitic existence in the womb was so violently terminated at birth. If man matures successfully, which means abandoning his childish need to have everything he desires regardless of the moral, physical or monitary cost, he has a chance of recovering that harmony between himself and his environment which he lost at birth. Thus maturing means acquiring a sense of perspective and learning how much is beyond the reach of man. It means acquiring a sense of birth, decay and death, a knowledge that "what he craves today, the craving itself, and he himself who feels that craving, did not have this craving yesterday and will no longer have it tomorrow."[25]

These exalted objects, torn from a "manufactured reality", are a direct product of man's cravings, and they offer their symbolic message, to a semi-deaf world, in a sign language that has no academic preparation for its interpretation but relys only on the sensibilities of the viewer. The message, the relationship of man to his reality and the quality of that reality, is presented by Rauschenburg in his clear, direct style which here offers the universal symbol of the circle, with all its lofty connotations, in a mundane object: an old discarded tire.

Rhyme 1956, Summer Storm 1959, Kickback 1959, Forge 1959, Octave 1960, and Trophy II 1960-61 are works in which can be found one of his most popular objects: a man's necktie. Gaudy or plain; right side up or inverted; clean or streaked with paint, a profusion of ties are displayed in the Rauschenburg combines. They are elements of the tangible world, and the viewer must deal not only with their role inside the threshold of the picture, but on the outside too. In their natural life they lead a purely decorative life; serving no purpose other than to



Trophy II

'co-ordinate' the male ensemble. Rauschenburg has chosen cast off ties, destined for the rag bag until exalted in his combines; they present an enigmatic countenance due to their lost association with an anonymous owner.

In its normal context, the necktie is much like a garish badge of respectibility; it gives mute testimony to man's primitive need to be governed by social conformity. As an exalted object, the tie magnifys this need to conform to society's values, making it appear more like a 'herd instinct' which is governed not by rationality, but rather by an innate impulse which he cannot or will not control. A certain amount of conformity is necessary in all cultures, but Rauschenburg's symbolism has intimated that the modern American, who has no national dogmas due to his mixed cultural inheritance, has conformed in a specialized manner: materialism.

His symbol, the necktie, is not obvious in its meaning, it is only after contemplation, which does not wander from the concrete symbol to embrace associations such as vanity or egotism, that such an assignment of meaning can be reached. Although every man may own a necktie, not every man is vane or egotistocal. It is also true that not every man is materialistic; but all men feel this need to conform, regardless of the implications of that conformity. Even today's youth, who shun by word if not by deed, the materialistic values of their parents, do confrom to the values of their generation. It is also not the intent of Rauschenburg to symbolize materialistic men, but rather to reflect the materialistic values that are shaping their reality.

A reality, that is based on the value of conforming to the desire

of acquiring physical objects, conceived by man, has little chance of acquiring a harmonious existence with nature, which would suggest a reality with an essence of quality. But Rauschenburg is not making a symbolic value judgement, that is the role of the viewer, and he is making no statement of quality, no prophecy of doom or hope; his objects are part and parcel of man's tangible reality and he exaltes them in order that they may be seen. Rauschenburg's role is almost that of a curator; an overseer of all the cast-off objects of society. He collects them and preserves them so that they may be admired and studied by the public in their leisure time. If the public finds nothing to admire in his exalted objects, Rauschenburg need feel no blame or sense of failure, for the objects are not his creations, but are the creations of society, he merely displays them.

Stuffed animals play important roles in many of the major combines. In Satellite 1955, an untitled work of 1955, and Odalisk 1955-58, a professionally mounted chicken is the dominant object used by Rauschenburg. In two of the combines they are situated at the apex of the work, which strikes the eye as rather a lofty position for such a lowly bird, in the other work it is enclosed in a box-like frame at the bottom of the combine. The stuffed chicken presents an illusion of immortality to the very young, but to his parent it presents the opposite feeling: the all too real fact of mortality.

The stuffed animals are not a manufactured object of man, they are the creation of a being beyond the comprehension of man; the taxidermist has preserved its perishable body, but no act of mankind can regenerate the spark that gave it animation. In Rauschenburg's exalted animals, man

179

Odalisk

comes face to face with a symbol of his own tender existence, which has no significance to the very young. There is an intimation of immortality in youth because it has not yet been provided with an experience of mortality. There is a knowledge, which only experience can give, that everything changes and that everything comes to an end; it is possible to tell a child about mortality, but to realize it he must live long enough to experience it. This knowledge comes to all in time; it comes in the death of kin and acquaintances, in seeing well-known objects wear out, in discarding old things, it comes on the day he awakes to find that there is a whole new generation in the world which looks upon him as old. It is a feeling that dogs man's footsteps all of his days, and with which he must come to terms, or spend his days in sorrow and apprehension.

The feeling of pathos in Rauschenburg's stuffed animal symbols can signify more than the mortality of man, but the connotations of decay, deterioration, and perishability cannot be over looked. The artist has included them with his exhalted manmade objects, because of their relationship to man's own tender existence. The fact that man has performed his own inadequate act of preservation on these animals serves only to underline man's earth bound limitations.

It just maybe that Rauschenburg's most famous exalted objects were an angora goat (a stuffed animal) and an automobile tire (a circle). While out for a walk he had discovered the goat in a store window and purchased it with some difficulty (including arranging for credit). When he got it home he found that it was very dirty and it was necessary for him to spend several hours shampooing the long hair. The muzzle of the animal, had been damaged at sometime and it was necessary for Rauschenburg

Monogram

to do some painstaking plastic surgery, but the operation was not a total success for it still looked discolored and uneven on one side. It was then he decided to conceal this defect with paint, which he applied in a thick impasto to the goat's cheeks.[26]

Due to the size and shape of the goat it was no easy assignment to use it as an object in one of his pictures. Rauschenberg hasn't explained the great inspiration concerning the tire, but after several false starts he finally hit on the idea of the automobile tire around the goat's middle. "The tire, whose treads he painted white, seemed to him to be something as unavoidable as the goat, something that could function as powerfully as the goat in the plastic sense, but that had an everyday reality that tended to balance the goat's extremely exotic look."[27] Since he found it impossible to incorporate the goat and tire into a canvas type picture he finally built an environment for them, a large platform which he painted and covered with collage in his usual manner and introduced other objects: a tennis ball, a rubber heel, an old shirt sleeve, and photomontages. Here, among the odd assortment of his new world, the goat majestically rules his domain. Rauschenburg entitled it Monogram "...because both the goat and the tire seemed to function as succinctly as initials...".[28]

Symbolically, of course, the goat implies the same feeling of deterioration and decay, as do the other stuffed animals; his greater size only serves to intensify the feeling of pathos. The goat presents a new connotation, that was not found in the chickens; for people in general, have accepted the cartoon image of the goat as a consumer of junk and trash, but in reality a goat is a very fastidious eater, even if his

natural curiosity has made him appear to be otherwise. If the viewer chooses to identify with the goat, in his 'junkyard environment', he may also feel indignant at the inference that he is nothing more than a consumer of trash, and that his own environment is becoming a junkyard.

It is the encircling tire, since its worldy association is with man, that symbolically suggests that there is a parallel intended between the viewer and the goat. Dr. von Franz's accepted meaning of the circle symbol, the wholeness of man, also suggests this parallel. It is amazing that the goat does not look comical with his tire girdle, but if his appearance falls short of being majestic, it must be conceeded that he some how looks rather comfortable in his bizarre dress.

The 'environmental' platform presents a third symbolic form, with its universally accepted meaning of an earthbound, tangible reality. The objects in Monogram rest on top of it, of course they are fastened down, but they do not convey the feeling of being confined. Possibly in this combine, where is to be found three strong symbols of man and his reality, is also to be found one of Rauschenburg's most positive statements. In a world where there was perfect adjustment between human desires and human environment, there would be no problems; man would not know sorrow, fear, frustration or emptiness. But man does not live in such a well-ordered world, but it is possible to imagine such a world.

Mature men, who have learned by experience, to want only the things that they may have and not to frustrate themselves over what they may never have; who are no longer under the domination of the pleasure-principle, and who have abandoned the childish feeling of omnipotence, have brought themselves possibly as close to realizing this 'utopian'

existence as mortal man can. But of course this is not the 'American Way', where progress is achieved by visualizing what has never been before, and then tenaciously accomplishing it, even though it seems beyond the reach of man. To bring the American 'ideal' into a compatible relationship with the semi-utopian reality formerly mentioned, it would seem that one more attribute must be assigned to the concept of a mature man: The ability to distinquish between what should be wanted and what should not be wanted. "For what if man should inherit the whole world..." only to discover a great waste land, incapable of supporting human life.

THE EXALTED OBJECTS
OF
JASPER JOHNS

Rauschenburg's contemporary, Jasper Johns, was born May 15, 1930 in Augusta, Georgia. He grew-up in South Carolina where he lead a relative transient existence in which he lived successively with aunts, grandparents and occasionally with his mother and step father.[29] He spent about a year and a half at the University of South Carolina before serving two years in the service. It was 1952 when he arrived in New York City to begin his career.

Johns has shared with Rauschenburg his penchant for using mundane objects plucked from our Twentieth Century culture to be incorporated into an art form that proved to be startling. While Rauschenburg never deviated from using actual objects, Johns was more likely to reproduce the object in a detailed manner, without producing a photographic likeness. Possibly this is a deliberate effort on Johns part to establish the fact that these objects do not have any intrinsic value. Max Kozloff stated it well when he said: "Like reflective mechanisms, his works give back to the spectator a spectrum of alternatives by which they may be viewed - with out, in fact, containing any "message" in their own right.[30] Plato, in his Phaedrus, stated that man stands before the life-like creations of the artist which maintain a most majestic silence. These two respected statements would seem to raise great suspicion not only to there being any possible symbolic meaning in Jasper Johns' objects, but also to the whole validity of symbolism itself.

Still another negative voice is heard from Peter Fingeston in his

book The Eclipse of Symbolism. Fingeston takes the viewpoint that the visual arts do not communicate with the beholder, but it is the beholder who communicates with the visual arts. He further proposes that titles reinforce the illusion that art products are symbolic; that they are either very graphic discriptions (as most of Johns' works are) or so entirely unrelated to the product they denote, that they themselves become symbolic, thus "leading the mind of the beholder into extended chains of associations of mere verbal symbolism."[31]

If one were to accept the viewpoint of Mr. Fingeston, with all of its implications, it would be at the price of negating the value of the artist himself. If art were based only on the premise that they were aesthetic arrangements, it seems highly unlikely that art would have ever attracted enough truly talented men to have elevated it above the craft level. But art historians speak of "master artists", which indicates men who have achieved something beyond mere aesthetic arrangement. The master artist is able to arouse emotion: this is an activity which man calls communication. The artist is expressing himself in a way that his audience senses--not always the sensation that the artist intended, for emotion is difficult to label when it is being experienced, but emotion is conveyed. This element, that distinquishes the master artist, is not an element which he can teach to others, for artistic expression is an activity for which there can be no precise pedagogic technique.

Few would argue with the fact that man has an innate need for self-expression. Comprehending the meaning of self-expression is a proposition that needs a concrete response. The first definition given, in the American College Dictionary, of the work 'expression' is: "setting forth

in words." The second meaning is: "indication of feeling, spirit, character, etc." The eighth meaning stated is: "art of expressing or representing as by symbols." The numerous synonyms offered are: utterance, declaration, assertion, statement, language, phrase, manifestation and sign.[32] With this type of evidence it would be foolish to attribute any other emphasis to 'self-expression' other than the need to communicate ones personal feelings or observations. Why then should anyone be surprised to discover that the beholder of a work of art should receive some message from it?

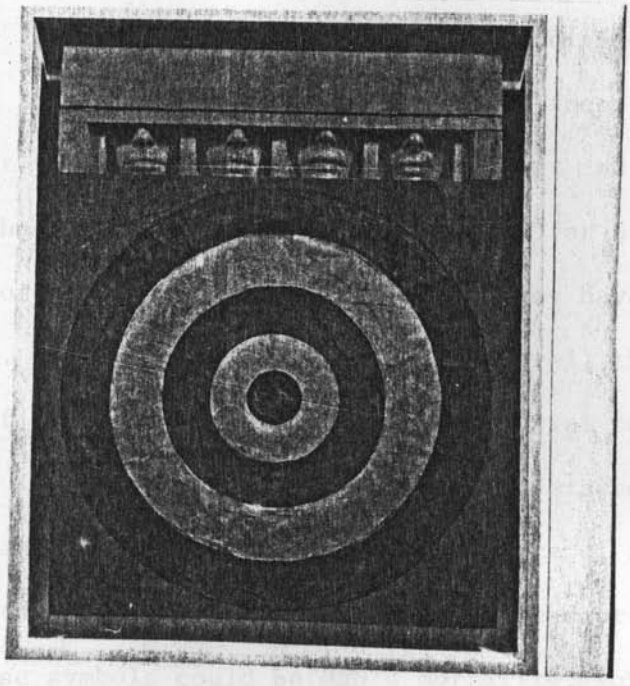
Today's art has little in common with the religious art of the past, where the viewer was indeed educated to 'read' the pictures created by equally educated artist. Today's viewer has no initiation to clue his interpretation of the artist's symbols, other than his own mind and possible common experiences with the artist. If the message received by the viewer is not always the same message intended by the artist, it does not make the phenomenon of communication any less valid. Great art has the gift of altering the way one looks at the world. Artists, such as Johns, seek to suggest to the viewer's mind rather than to dictate to it and yet he has elected to use the most concrete elements of his culture--which the viewer recognizes immediately. Objects which play a real, though insignificant, role in their everyday lives and yet when presented as art evokes many paradoxes of representation and signification.

THE JOHNS STYLE

The formal innovations of Jasper Johns have had a much greater influence than Rauschenburg's in reintroducing the use of objects in art during the sixties. New forms of representation from a commonplace imagery can be seen in the works to be discussed. "Many of his structures call attention to the creative process itself in a challenging intellectual kind of interrogation, breaking down and reconstituting elements of both illusion and literal fact, and inviting the viewer to join in reforming the aesthetic unity and communicating with their symbols."[33] Johns' new spirit of factualism symbolizes a mingling of identities where fact and object have enhanced status; certifying not only the value of individual freedom, but man's innate interdependency on other men and his selfmade reality.

Johns' first characteristic and innovative image was the target. In two separate versions, fragmentary painted casts of body parts and a repeated partial mask of the face were set in a series of boxes over a centered bull's-eye. The sober formality of his hypnotic form and the subdued human associations of his casts, created a powerful interplay of frustrated alternatives. The geometric symbol of the circle plays an important role in each one of these works. Its ancient symbolic meaning of ultimate wholeness is compounded here, do to the very nature of a bull's-eye: a circle within a circle, within a circle! Its domination of both works makes it difficult to dismiss the implication of its symbolic presence.

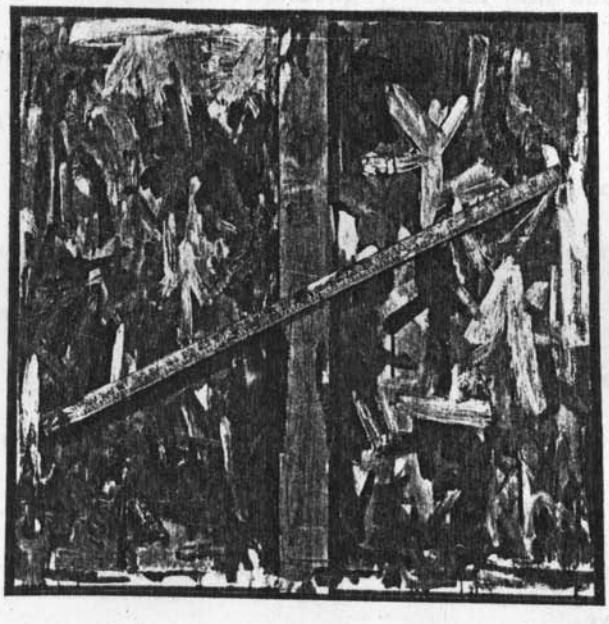
Target with Four Faces (1955) was discussed by David Sylvester on



Target with Four Faces

on the BBC when Johns was exhibiting at Whitechapel in 1964: "We speak of a target as a 'face'; this is a conventionalized face surmounted by real faces. But are these 'real' faces so very much more like faces in reality than the targets are? We know they are individual portraits because we can see that they are casts of someone's face, yet they divulge very little about the particular appearance of that individual--not even what sex he or she is."[34] Whether Johns intended for his cast to have no identity is not important; the fact is that they have no identity other than human. Cut off by the boxes at eye level, they produce an unseeing image of mortal man, incased in his material reality, blind to the target which is so very near to him. Their juxtaposition suggests a game of blindman's bluff, where man's only chance of success is in relying on his mental facilities. A second and more depressing interpretation of these symbols could be man's mortality, for the target is a bull's-eye and a bull's-eye is intended to be shot at; perhaps then the faces are also intended victims since they very literally suggest blindfolded men facing an unknown firing squad.

A third alternative could be that the entire work is one large symbol signifying man's inability to 'see', to identify or associate his own role with the objects of his reality. Johns once stated: "My idea has always been that in painting, the way ideas are conveyed is through the way it looks and I see no way to avoid that...To say that you don't care how it looks suggests something that I think is not quite possible, if what you're doing is making something to be looked at...I tend to think that the one object which is being examined is what's important."[35] If man is incapable of seeing, identifying and associating himself with



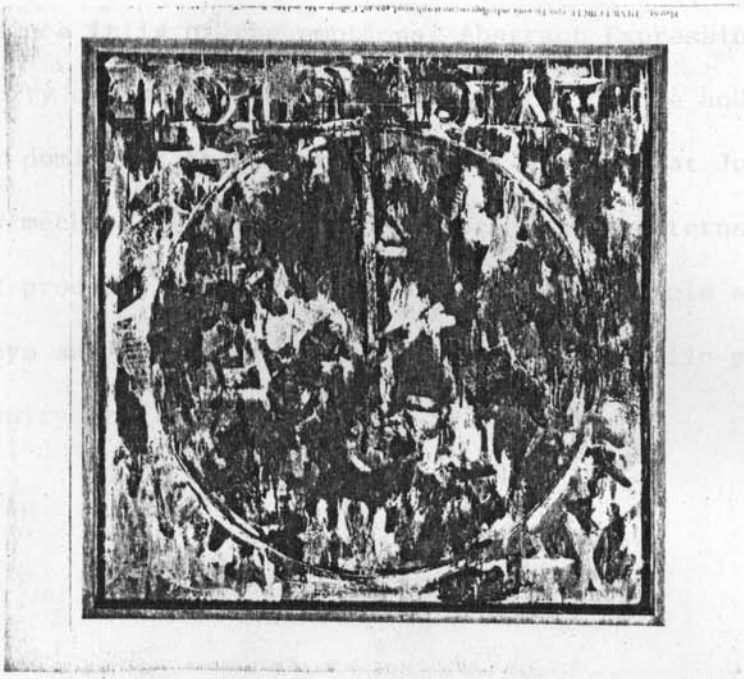
Painting with Ruler and "Gray"

his material world then he is also incapable of sensing that change is the essence of his reality, and that he cannot be sure that anything will endure forever. Man's inability to 'see' blinds him to the fact that reality itself is not simply external to man, but is created by the interaction of the human organism with its surroundings. Both man and his environment are equally responsible for what is real and the world is only meaningful to the extent that man is able to read his own meaning into it. If man is blind, as the Johns casts suggest, can he be aware of this interaction that composes his reality? Can what is hidden from man's sight be discovered by his mental process?

In Device Circle (1959) Johns attached an actual stick to his canvas and used it as a compass in his painting which he did not remove after it had accomplished its purpose. "The circle alone would have been an abstraction on canvas; with the compass stick in evidence the picture became an object again: a device for making a circle."[36] Painting with Ruler and "Gray" (1960) is on the same theme, but the ruler has left no telltale circle as has the stick in Device Circle. The ruler is turnable but can only suggest to the mind the possibility of a circle; it cannot produce the visual circle. And again in another painting entitled Device (1961-1962) one stick has been afixed to the upper edges of each side of the canvas where they have produced two incomplete circles that only the power of the mind - the imagination - can finialize. As they have turned to mark the circle they have scooped paint to the edge and blended the paint under it, thus producing a marked contrast with the brushed paint outside of the circles.

In each of the afore mentioned paintings we are again faced with the

Device



Device Circle

circle symbol. Each circle whether in fullbloom (Device Circle), imcomplete (Device), or only suggested by possibility (Painting with Ruler) is a direct appeal to the mind of the viewer rather than to his emotions. The paint quality of each painting thus serves as an antithesis to this mentality since it is of the emotional Abstract Expression style. It is the simplicity of the circle, the parts of the circle and the suggested circle that dominates these paintings. It may be that Johns was merely showing how mechanical devices can produce paint patterns that the human hand cannot produce, but it is the purity of the circle symbol that captures the eye and tantalizes the mind with its symbolic possibilities--unity, disunity or a feasible unity.

JOHNS' SCULPTURE

Johns did two sculptures in 1960 and intitled both of them Painted Bronze. One is a Savarin coffee can with artist brushes resting inside, the other is two Ballantine Ale cans mounted on a base. These are not the actual objects but are bronze castings made from the real objects and then carefully painted to produce a realistic effect. Max Kozloff commented on this procedure in his book, Jasper Johns. "These objects establish a rather fine-grained mimicry of the original products. To have seen Johns in his studio, as I once did, laboriously painting the Ballantine label on a bronze cylinder, using an actual label as his "life" model, is to have the paint apparently confirmed...In this instance, Johns' objects attempt to undeceive, rather than be disquised, by their similarity to "real" objects."[37] Johns himself related his thoughts concerning his reproductions to David Syvester on his broadcast on the BBC: "I think one is ready to accept the illusionistic painting as an object, and it is of no great interest that an illusion has been made. I think the object itself is perhaps in greater doubt than the illusion of an object."[38]

Thus it must be believed that Johns is not making a comment about beer cans, but is offering up the illusion of Ballantine cans to be recognized as illusion. An illusion which is just as valid as the real object or possibly even more valid since they will not be discarded as the real objects, but immortilized for all time or at least until some unforeseen catastrophy claims them. Mentally a man of intelligence must acknowledge that illusion plays a large part in his life and that it is the very essence of art, but if he is wise enough not only to recognize,

Painted Bronze

but acknowledge illusion in his life, he is not in jeopardy of being submerged in the totality of illusion. Symbolically, the Ballantine cans present a very abstruse stimulus to the symbol seeking mind of the viewer; it can only be considered symbolic if the viewer is able to mentally surpass the visual presence of beer cans and decipher their role in the artist's pattern of illusion.

Johns' cast bronze brushes, lodged in a coffee can, are much in the same vein as his beer can illusion and have been painted realistically to resemble much used brushes resting between use. "A final touch is the drip, trickling poignantly down to spoil the inert cosmetic facade. It is merely itself, and yet the most overtly deceptive element in the whole image. Crowning it all are a couple of ostentatious fingerprints: Johns' brand of signature. Here is an ultrapersonal comment, in that what ordinarily executes art behind the scenes has somehow jelled into the public work of art itself."[39]

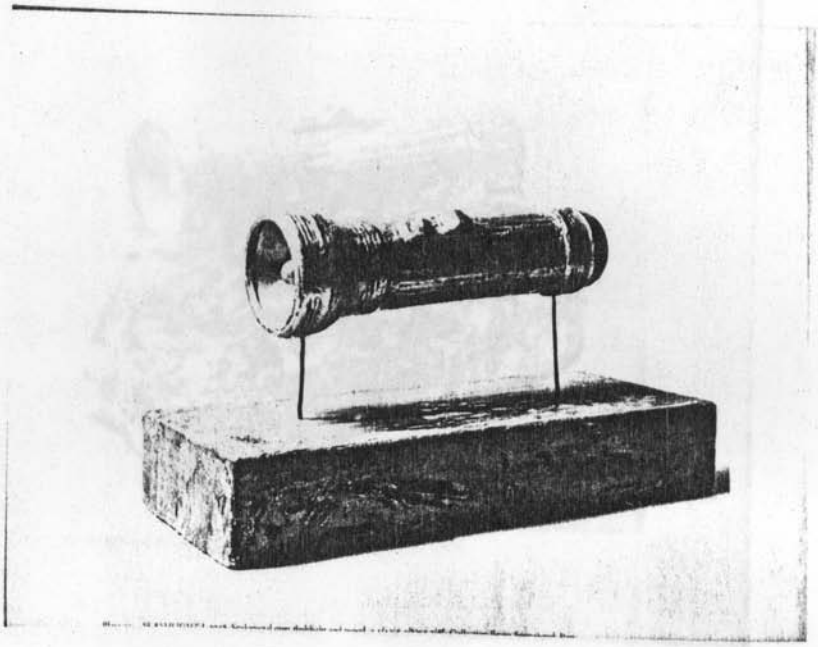
The bronze suggests to the examining mind of the observer a vivid image of just what an artist's brushes might actually look like resting in the studio between acts of creation. Conceivably, this too is a symbolic appeal to reasoning man, as intimated by the ostentatious fingerprints of the man who created this illusion, entreating him to comprehend illusion and acknowledge it as manmade. A morbid alternative would seem to be recommended by the very immobility of this illusion. These are brushes which will never create. These bronzed brushes have achieved man's universal aspiration: immortality. Yet they tender a melancholy symbol of unfulfilled promise, which evokes the identical sensation experienced by hearty men encountering the lame: there, but for the grace

Painted Bronze

of God.....

One of the characteristics of this age is that man is forever trying to explain it. Man feels that if he understood it better he should know better how to live in it, and should cease to be aliens who do not know the landmarks of their native land. There is something radically new in the present age, something for which there is no parallel in any other time of civilized man: mechanization. The power of the old world was human power; everything depended ultimately upon the driving power of human muscle, the muscle of ignorant and subjugated men, whose only ally was animal muscle. One of today's gigantic powers is electricity which gives life to the great machines, and provides man with artificial illumination. In 1958 Johns created what might be referred to as his own personal 'light series', producing such works as" Flashlight I, Flashlight III, Light Bulb I and Light Bulb II.

In Flashlight I Johns has covered a real flashlight with sculpmetal and mounted it on a wooden base; in Flashlight III the object is almost submerged in its plaster base. These two present quite opposite illusions of modern power. In the first Johns has presented a symbol that denotes man's ability to invent and create with his mind, a more god-like occupation than laboring with sweat and muscle. It is in these mechanical devices that man has placed his faith and trust. Machines have revolutionized our manner of life, but this is not the ultimate reason why men put such faith and hope in machines. This hope is not based on the machines he possesses for they are obviously a mixed blessing. Man's hope is based on the machines that are yet to be made. This age of mankind knows, as no other people ever knew before, that man shall make more



Flashlight I

Flashlight III

and more perfect machines and possibly one of these future machines will be able to discover what man has never been able to discover for himself; a perfect harmony between all men and between mankind and his self-made reality.

Flashlight III is not presented for public inspection in quite the same exalted manner as was Flashlight I. It is not supported above its base in a canonized manner, but rather appears to be either emerging from or decending into its base of plaster. Side by side the two sculptures suggest the positive and negative of most anything the viewer would care to assign to them. If in the year 10,000 A. D., a group of archeologists were to rummage through the ruins of one of today's great cities and discover in the rubble these two works of Johns, what would be their evaluation of our age of man? Would they see the two as symbolic of the rise and fall of a mechanized age? Would they recognize them as functional objects? Would they recognize them as works of art or would they attribute them to some possible religious function: Existing man can not answer these impending questions, for even with his first hand knowledge of the age that produced them, he has no standard answers concerning symbolic meaning in modern art.

Possibly the most valid suggestion presented by these two mechanical illusions is that reality is change - nothing can last forever - not even the divine creations of man himself. Contemporty man has many alternatives and choices to make and often when he thinks he has established a standard or found an ideal he is dismayed to see it swept aside by change. Even Johns himself is quoted as saying: "I had this image of a flashlight in my head and I wanted to go and buy one as a model, I looked for a week

for what I thought looked like an ordinary flashlight, and I found all kinds of them with red plastic shields, wings on the side...And I finally found one that I wanted and it made me very suspicious of my idea, because it was so difficult to find this thing I had thought was so common. And about the old ale can which I thought was very standard and unchanging, not very long ago they changed the design...It turns out that actually the choice is quite personal and is not based on one's observations at all."[40] Standards and ideals are in essence imaginative concoctions of the human mind: no more than a human compromise between what is desirable and what is possible. Man's standards and ideals do not remain fixed from the cradle to the grave, as he matures they change. And as they change the desirability of objects about him changes too; it is then the task of the individual man to read meaning into his reality and his own life.

It was an art historian, Edgar Wind, who said: "There is one - and only one - test for the artistic relevance of an interpretation: it must heighten our perception of the object and thereby increase our aesthetic delight."[41] Never before has the viewing public scrutinized objects as they have with the works of Jasper Johns. They appeal to the mind of the viewer with their simple illusionism and evoke a sort of memory of what was, what is and what may be. The viewer cannot be positive of any concrete symbolic intent because he does not even feel he knows himself. He is moved by mental impluses, which he feels but cannot describe; man can only admire Johns' objects for their aesthetic value and ponder their clue to a new awareness of his reality.

The symbolic meanings, thus far offered, are not meant to be in-

terpreted as Rauschenburg's and Johns', but as previously stated it is not necessary for the artist to have a conscious knowledge of symbol forming, for the act to have taken place. Pontius Pilate was not conscious of forming a Christian symbol when he authorized the crucifixion of Christ, but the cross, a manmade object, has endured for 2000 years as a symbol of hope and promise, which mortal man cannot comprehend, but must accept on faith alone. If the signs are consistant, logical and pertinant, and in assigning a symbolic meaning, other possibilities are not dogmatically eliminated, then a symbolic phenomenon has occurred between the object and the viewer.

The symbolism of Rauschenburg and Johns is not prophetic. The belief that artists are prophets is an inheritance from the time when science had no critical method of its own, and artists, being reflective men, had at least as good a chance as anyone else of stumbling upon truths which were subsequently verified. Often because a viewer is able to find his own feeling expressed in art, he rather quickly assumes that the artist has found an explanation for the world. Rauschenburg and Johns, as working artists, would not want to be judged as seers, philosophers or moralists, but rather as artists.

The artist can hardly be expected to invent for himself a view of life which will bring order out of the chaos of modernity. He may be compelled to try, for he is engaged in setting down a vision of the world, and every vision of the world implies some sort of philosophy. Rauschenburg's philosophy would seem to be empirical, for his vision of the world is a direct experience with the tangible objects of a material reality. His art has a spirit of questioning the scheme of things,

without providing the answers. Rauschenburg's symbolism, even though it may convey many other connotations, basically display one quality with repetition: the reflection of man's selfmade reality.

The difference that is found in the essence of Johns' works and Rauschenburg's is precisely what has happened to all the other separated activities of man. Each activity has its own ideal, indeed, a succession of changing ideals, and there is no existing supreme ideal which might unite them all and set them in some kind of order. Johns' ideals would seem to be in line with the pragmatists who view the world as not being permanent nor independent of man. Man's reality is change, and that reality is not external to man but is the direct result of the interaction of man and his surroundings. Man and his environment are equal in rank but it is the mind of man that reads meaning into that reality. Both Johns and Rauschenburg have wisely chosen to allow the viewer to be the judge concerning the quality of that reality.

FOOTNOTES

1. Walter Hess, Dokumente zum Verstandnis der Modernen Malerei, (Hamburg: Rowohlt, 1958) p. 122.

2. Carl Jung, ed., Man and His Symbols, (New York: Doubleday, 1964) p. 250.

3. Ibid., p. 232.

4. Andre Malraux, The Voice of Silence, (New York: Grossman, 1956) p. 632.

5. Sam Hunter, American Art of the 20th Century, (New York: Harry Abrams, Inc., 1972) p. 261.

6. Octavio Paz, Marcel Duchamp or the Castel of Purity. (New York: Grossman, 1970) p. 14.

7. Ibid., p. 9 The first "ready made" was a bicycle wheel 1913. The original has been lost, but an American collector posses a 1951 version of it.

8. Carl Jung, ed., Man and His Symbols, p. 253.

9. Octavio Paz, Marcel Duchamp or the Castel of Purity, pp. 8-10.

10. Ibid., p. 10.

11. George Jamison, "Dada, Then and Now.", Art International, January, 1963.

12. Calvin Tomkins, The Bride and the Bachelors, (New York: Viking Press, 1962) p. 34.

13. Andrew Forge, Rauschenburg, (New York: Harry N. Abrams, Inc., 1969) p. 167.

14. Calvin Tomkins, The Bride and the Bachelors, pp. 193-4.

15. Sam Hunter, American Art of the 20th Century, p. 264.

16. Ibid., p. 267.

17. Calvin Tomkins, The Bride and the Bachelors, p. 216.

18. Andrew Forge, "Rauschenburg." New Statesman, February 21, 1964.

19. Nicolas Calas, "Continuance.", Art News, February 10, 1959.

20. Calvin Tomkins, The Bride and the Bachelors, pp. 215-16.

21. Ibid., p. 194.

22. Andrew Forge, Rauschenburg, p. 153.

23. Ibid., pp. 15-18.

24. Carl Jung, ed. Man and His Symbols, p. 240.

25. Walter Lippmann, A Preface to Morals, (Boston: Beacon Press, 1929) p. 181.

26. Calvin Tomkins, The Bride and the Bachelors, pp. 218-19.

27. Ibid., p. 219.

28. Ibid.

29. John Cage, "Jasper Johns: Stories and Ideas.", in Jasper Johns catalogue of exhibition at the Jewish Museum, New York, 1964, p. 23.

30. Max Kozloff, Jasper Johns (New York: Harry Abrams, Inc., 1966) p. 9.

31. Peter Fingesten, The Eclipse of Symbolism, (South Carolina: University Press, 1965) pp. 101-02.

32. Clarence L. Barhart, ed., The American College Dictionary Vol. I, (Chicago: Spencer Press, 1955) p. 426.

33. Sam Hunter, American Art of the 20th Century, p. 268.

34. Max Kozloff, Jasper Johns, p. 14.

35. Walter Hopps, "An Interview with Jasper Johns.", Artform, March, 1965, p. 34.

36. Leo Steinburg, Jasper Johns, (New York: Viking Press, 1963) p. 21.

37. Max Kosloff, Jasper Johns, (New York: Harry Abrams, Pub., 1966) p. 31.

38. David Sylvester, "Jasper Johns at the Whitechapel." unpublished talk on BBC, Third Programme, transmitted Dec. 12, 1964.

39. Max Kozloff, Jasper Johns, p. 32.

40. David Sylvester, Third Programme.

41. Edgar Wind, Art and Anarchy, (London: London Press, 1963) p. 66.

SELECTED BIBLIOGRAPHY

Books

Hess, Walter. Dokumente zum Verstandnis der Modernen Malerei. Hamburg: Rowhit, 1958.

Jung, Carl, ed. Man and His Symbols. New York: Doubleday, 1964.

Malraus, Andre. The Voice of Silence. New York: Grossman, 1956.

Hunter, Sam. American Art of the 20th Century. New York: Harry N. Abrams, Inc. 1972.

Paz, Octavio. Marcel Duchamp or the Castel of Purity. New York: Grossman, 1970.

Tomkins, Calvin. The Bride and the Bachelors. New York: Viking Press, 1962.

Lippman, Walter. A Preface to Morals. Boston: Beacon Press, 1929.

Forge, Andrew. Rauschenburg. New York: Harry N. Abrams, Pub. 1969.

Jaffe, H. L. C. Twentieth-Century Painting. New York: Viking Press, 1963.

Geldzahler, Henry. New York Painting and Sculpture: 1940-70. New York: Dutton, 1969.

Read, Herbert. A Concise History of Modern Sculpture. New York: Praeger, 1964.

Aldrich, Virgil C. Philosophy of Art. Englewood Cliffs: Prentice-Hall, 1963.

Fingesten, Peter. The Eclipse of Symbolism. Columbus: University of South Carolina Press, 1965.

Kozloff, Max. Jasper Johns. New York: Harry N. Abrams, Inc., 1966.

Barhart, Clarence L., ed. The American College Dictionary. Chicago: Spencer Press, Inc. 1955.

Steinburg, Leo. Jasper Johns. New York: Viking Press, 1963.

Wind, Edgar. Art and Anarchy. London: London Press, 1963.

Periodicals

Forge, Andrew, "Rauschenburg". New Statesman. Feb. 21, 1964.

Calas, Nicolas. "Continuance". Art News. Feb. 10, 1959.

Dorifles, Gillo. "Rauschenburg, or Obsolescence Defeated". Metro. May 2, 1961.

Kelly, Edward T. "Neo-Dada: A Critique of Pop Art." The Art Journal. Spring, 1964.

Lippard, Lucy R. "The Silent Art." Art in America. Jan.-Feb., 1967.

Johnson, Philip. "Young Artists at the Fair at Lincoln." Art in America. August 4, 1964.

Hopps, Walter. "An Interview with Jasper Johns." Artform. March, 1965.

Tillim, Sidney. "Ten Years of Jasper Johns." Arts. 1964.

Johns, Jasper. "Sketchbook Notes." Art and Literature. Spring, 1965.

Other Sources

Cage, John. "Jasper Johns: Stories and Ideas." Jasper Johns Catalogue of the Exhibition at the Jewish Museum, New York: 1964.

Sylvester, David. "Jasper Johns at the Whitechapel." Third Programme. BBC, London: Dec. 12, 1964.